

CHARLIE CHAPLIN FETE FOR TODAY

Virginia Theater Will Celebrate Comedian's Twenty-seventh Birthday.

TELEGRAM IS RECEIVED

Manager Noonan Frames Bill to Make Charlie's Anniversary a National Holiday.

Today is the birthday of Charlie Chaplin, fun maker par excellence. It is the twenty-seventh anniversary of a man who is considered to be the most wonderful comedian who has ever been seen by the millions of motion-picture devotees all over the world. Charlie Chaplin is to the films what Walter Johnson is to baseball, what Bricksley was to football, what Paderewski is to music and what William Dean Howells is to contemporary American literature. In other words, he's the kingpin.

The Virginia Theater in Washington, which shows a picture of Chaplin every day in the year, has prepared a bill which will shortly be introduced in Congress, and which aims to set aside this day as a national holiday—as "Charlie Chaplin Day."

Manager John J. Noonan, of the Virginia Theater, recently sent to Mr. Chaplin a telegram expressing his best wishes and outlining how Chaplin's pictures are more popular today than ever before. Mr. Chaplin replied, thanking Mr. Noonan and saying his greatest reward is the feeling that he is enabled to bring joy to so many people.

Special Music Planned.
The Virginia Theater will celebrate the comedian's birthday with flags and bunting, special music and by the showing of the production entitled "His Pre-Historic Past."

The telegrams exchanged are as follows:
"Charles Chaplin, Hollywood Studios, Los Angeles, Cal.:

"The Virginia Theater, the home of Charlie, congratulates you on your twenty-seventh birthday. We have shown one of your pictures 537 consecutive days without a miss and the public demand is greater than ever. We are having a bill prepared to be introduced in Congress making April 16 your birthday, a national holiday in honor of the greatest comedian, fun and joy maker who has ever lived. We wish you many, many happy returns of the day."
(Signed) "VIRGINIA THEATER, John J. Noonan."

Chaplin's reply reads:
"John J. Noonan, Virginia Theater, Washington, D. C.:
"I appreciate your good wishes and congratulations more than I can say. The greatest reward after all is to feel that I am enabled to bring joy and happiness to so many people. Will call and see you the first time I am in your vicinity. Please accept my thanks and good wishes for your patrons, my friends, my very truly yours,
(Signed) "CHARLIE CHAPLIN."

PROMISED NEXT WEEK.

"The Lucky Fellow."
A Belasco offering always excites especial interest among theatergoers, and the announcement of a new play presented by the celebrated dramatic producer is awaited with much eagerness.

Among American playwrights at the present time the name of Rol Cooper Meigrue stands out conspicuously as the author of plays of originality and human treatment.

"The Lucky Fellow," which David Belasco will offer next week at the Washington playhouse, is a comedy in three acts by Mr. Meigrue, produced under the personal supervision of Mr. Belasco.

A cast made up of the following well-known players will appear: Frank Raven, Otto Kruger, Harry Leighton, Haywood Ginn, George Le Guere, Rowland Lee, Charles Brokaw, Allan Thomas, Carroll McCormack, Marion Abbott, Anne Meredith, Helen MacKeller, John Bright, Beverly West, Florence Dashon, Alice Carroll, Lillian Spencer, Emily Calaway, and others.

"The Old Homestead."

"The Old Homestead" will be the offering of the Pol Players next week. The pair of Ethiopian delineators will present their repertoire of chuckling classics, "The Georgia Minstrel," "The Man From Montana," and "Waiting at the Church." Other features will be Anna Wheaton and Harry Carroll in a Roadway entry; the Misses Campbell in "At Home," Alice Ella and Bert French in the dance spectacle, "The Lure of the North," Dorothy Regal and company in "The Girl at the Cigar Stand," Howard's Animal Spectacle; Alfred Bergen the barytone; Baraban and Grohs; the organ recitals and the Pathe pictorial.

Vaudeville.
McIntyre and Heath will be the principal attractions next week at Keith's. The pair of Ethiopian delineators will present their repertoire of chuckling classics, "The Georgia Minstrel," "The Man From Montana," and "Waiting at the Church." Other features will be Anna Wheaton and Harry Carroll in a Roadway entry; the Misses Campbell in "At Home," Alice Ella and Bert French in the dance spectacle, "The Lure of the North," Dorothy Regal and company in "The Girl at the Cigar Stand," Howard's Animal Spectacle; Alfred Bergen the barytone; Baraban and Grohs; the organ recitals and the Pathe pictorial.

Feature Films.
A number of photoplay features of unusual merit are scheduled for their first local showings at Crandall's next week. House Peters and Barbara Tennant will be seen on Monday and Tuesday in "The Closed Road," a World Film production. William Farnum will be seen on Wednesday and Thursday in "A Man of Sorrows," "The Chain Invisible," based on Richard Le Gallienne's masterpiece, will be shown on Friday and Saturday, with Bruce McRae and Gerda Holmes in the principal parts.

Feature Films.
Frank Mills, Edith Reeves and other Triangle stars will head the program at Moore's Strand Theater on Tuesday and Wednesday of next week in "The Moral Fabric." The Keystone comedy accompanying this production will bring forth Mack Sennet's comedians in "The Love Riot."

On Wednesday and Thursday the double attraction will comprise H. B. Warner in "The Raiders" and Joe Jackson in "Gypsy Joe." Harold Lockwood and May Allison will be featured in "The Come-back."

Feature Films.
Mary Pickford appears on the screen next Sunday at Crandall's Avenue Grand in "Madame Butterfly." Monday of next week Frank Sheridan and Ethel Gray Terry will be seen in the Equitable feature, "The Struggle." The Paramount feature, "Carmen," featuring Geraldine Farrar, is announced for Tuesday. The program for the balance of the week is as follows: Wednesday, Mabel Taliaferro in "Her Great Price"; Friday, Edna

Riches and Fame First, Then She'll Get Married



MAE MARSH
OF THE BIRTH OF A NATION

Mae Marsh, Young, Beautiful, Beloved of Film Fandom, Says She'll Wait Till She's Thirty, Anyway, Before She Acquires a Husband.

HOW do you like this idea for arranging your life: Get all your work done in your youth; grab fame firmly and hold on to it till you are middle aged, then marry and rear a family, releasing fame from your grasp and finding joy in a quiet, secluded country home? Not so bad, you say, for some bookish individual who isn't attractive anyhow and hasn't a chance at the sweets of life? But utterly preposterous for anybody the gods have favored with beauty and talents, vivacity and charm.

Very well. Now I give you three guesses as to who has laid out this life program for herself. No, it's not a female professor of mathematics; not a writer on "The Parallelism Between Morphology and Characterology," not even a suffragette; but a very lovely young person by the name of Mae Marsh, idol of 2,000,000 screen fans—the girl who figures so thrillingly in "The Birth of a Nation," running for her life through the landscape and plunging off the cliff to escape her pursuer!

Too Busy For Love Affairs.
Yes, sir. Little Mae Marsh, the blue eyed, golden haired, the adored, the flattered, the pursued. The girl whom David Griffith calls the Bernhardt of the movies because she puts more electrical temperament into ten feet of film than lots of 'em do in ten thousand. The girl who has no "up stage" manner, no airs, no egotism, no fur-topped boots, no lip rouge.

If, that time old question of personality and the stage is still up for discussion those of the opposing side are lucky not to see Miss Marsh if they are bent on keeping up their end of the argument, for at the first glance and after a minute's conversation any one must recognize that this girl from California is the replica of the loving, lovable, earnest, playful little sister immortalized in Mr. Griffith's great civil war play. In the first place, she is scarcely older than that, even now, when she is within hailing distance of her twenties.

There is the same dignity that just escapes being primness and that same spontaneity and vivacity, that same alternating repression and expression of emotion that make the girl of the screen so adorable and that go so far in the making of one of the most splendidly developed climages that have characterized any play on stage or screen in a long, long time.

There is apparently no pretense about Miss Marsh. Quiet and unassuming, she nevertheless is fully appreciative of the advantages that have been hers without deprecating the qualities in herself that have impelled her to make the most of those advantages. And when one has that sense so well developed and the ability she so evidently has to weigh possibilities and limitations impartially, even though they be her own, it is an invaluable asset.

"Most people think love and marriage belong exclusively to youth," says she. "Now I know better. Youth is the time to work. You can't work when your mind is on love affairs. Of course for some women marriage is a career. Then it's all right to go into it young and make a success of it just as a man makes a success of his business or an actor goes after fame in his profession."

"But for me—NOT! I've watched my sisters in their love affairs and marriages, and believe me, it fills their lives. There isn't room for any other career."

"Why isn't it better to put all your energy when you're young into work that will leave you free at thirty-five to take up something entirely different and use a whole new set of talents and interests? Won't I be a better wife and mother at thirty or thirty-five than I would be at twenty?"

Expects Wisdom Later.
"In order to be successful in any money earning career you must have wisdom, youth, sparkle. You don't need wisdom especially. But you do need it to be a good wife and mother. Don't you see I'm right?"

Miss Marsh could make you see anything, she's that earnest and full of what Jimmie would call "punch."

It is to that quality she owes her quick rise to stardom from the humble position of "extra girl" out on the coast. However little she had to do, she managed to put "pep" into it.

Her motto seems to have been, "Whatever you do do it with vim, no matter if you do have to lie down with the smelling salts under your nose and a wet towel on your head afterward."

"All my life I've realized that in or-

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"I am in my right sphere," she says, "and so, naturally, I am happy. I never have gone through the shifting process of so many girls who are set to earn their own living, going from one kind of occupation to another, because, you see, I knew exactly what I wanted to do and I made for it, although—laughing—"goodness knows it took some courage, or, rather, it would have taken courage, had I been of a wavering disposition."

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"I suppose," she says, "that sort of subconsciously I have the idea that I must show a difference in my manner, but I have done so much of the picture work and so thrown myself heart and soul into it that it is really difficult for me to separate myself from it."

"But—with the little quizzical look that suggests laughter and tears and other things at the same time—"I suppose it's that way with every one who makes any sort of success out of what he undertakes, though my work is really nothing more than play to me, because I am so enthusiastic about it. I shall be perfectly content to be a moving picture actress all my days; that is"—hastily—"provided I can continue to live in California."

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Mae Marsh sent a gay little glance across the top of a glass of raspberry parfait.

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"It pays so well that the first week I worked at it I wouldn't speak to any of the girls I had gone to school with."

"What was the sum that made a plutocrat of you?"

E. B. Jack, business manager for George McFarlane in "The Heart of the Heather," is a son of John Jack, once a distinguished player on the American stage. The elder Jack in his day was a great Falstaff, playing the role in Henry IV, rather than the somewhat attenuated version of the character as presented in "The Merry Wives of Windsor."

Only Sir James Barrie could write such a charming fairy tale for grown-up children as "A Kiss for Cinderella," which had the audience at Wyndham's Theater last week. It is, indeed, just that rare mixture of realism and fancy of which he holds the true secret. A poor little "slavery" who is christened Cinderella by the eccentric Mr. Bodie—a retired humorist—sets out in search of her Prince Charming. And the while he has been close at hand, disguised as an ordinary policeman, who almost suspects Cinderella of trading with the enemy. From the shabby home where the girl is a universal provider at a penny fee she goes for the famous ball which a dream godmother provides regardless of expense. In a shimmering hall lit by lampposts the lord mayor applies the test of goodness to proud beauties, who openly compete for the prince's hand. The child, dressed in night attire, at Cinderella's final triumph over the indifference of this h-l-less exquisite. This gorgeous and high, fantastical picture is a

der to put things over you've got to do them with spirit," goes on the little film lady. "I used to spank my dolls energetically. I used to do everything 'as hard as I could.' When I left school to be an 'extra girl' in Mr. Griffith's company five years ago how my classmates sneered!"

She'll Be Gay at Sixty.
"Now those very same girls, many of them married and the mothers of children, shower me with notes of admiration, inviting me to all sorts of social functions. But if there's anything on this earth I can't bear it is society doings."